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Dr. S. Fillmore Bennett, author of "The Sweet By-and-By," died at his home, at Richmond, Ill., aged 62 years.

Dr. Bennett was born at Eden, N. Y., June 21st, 1836. When very young, he came with his parents to Plainfield, Ill., where the family resided three years; then removed to Lake Zurich, and settled on a farm. His boyhood days were passed on the farm,

where he worked in the summer and attended district school in the winter.

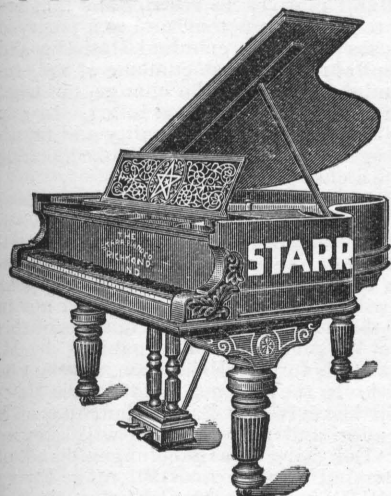
At the age of 16, he entered the academy at Waukegan, Ill., and two years later began teaching at Wauconda, Ill. In 1858, he entered the University of Michigan, leaving to take charge of the schools at Richmond, Ill. Two years later he resigned the position and went to Elkhorn, Wis., where, for a brief time, he was associate editor and proprietor of *The Independent*. In 1864, he enlisted in Company D, 40th Wis. Vols., and served as 2nd Lieutenant.

It was during his residence at Elkhorn, Wis., that he wrote the beautiful hymn, "In the Sweet By-and-By." The hymn was written principally to cheer up his friend, J. P. Webster, who was his associate in the music business. Since its completion it has gained for its author a place in the ranks of the world's famous poets. It is published in numerous collections of sacred music in America, and is translated into various foreign languages and sung in every land under the sun. The author had a copy of the hymn in Chinese.

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EXPRESSION.

Expression is not the sole property of the musician. It belongs just as much to the actor, the elocutionist or the public reader. The whole matter of study versus spontaneity has been discussed thoroughly by actors, and artists like Coquelin, Bernhardt, and Irving have given their views. The question was whether the actor ought to prepare before his actions, looks, gestures, and intonations, or trust to the inspiration of the moment. That was one phase of the matter. Another question then arose. Should the actor actually feel the emotions of the scene, or coldly simulate them by carefully prepared symbols? In other words, could he act with expression if he was not carried away by his temperament during the performance, but engaged in doing everything with pure intellectual method?

Now if you ask the actor about this, says an Exchange, he will answer according to his kind. If he is in the habit of trusting to the inspiration of the moment, he will tell you that the purely intellectual method is cold and valueless. If he is in the habit of doing everything according to cast-iron rules, he will tell you that temperament is of no consequence whatever.

He must be able to understand the emotions of every scene in his part before he can convey them to the audience. His first step is to study the personality of the part he has to act. The commonest actor knows that. The actor, having formed his general conception, proceeds to study out the details by which he is to convey that conception to his audience. He studies first those details of walk, speech, manner, gesture, etc., which are inseparable from the character as a whole. Next he plans the especial effects which are to give point and significance to particular scenes. Having done all this work, the actor relies upon his temperament to infuse the notes of genuine feeling into the whole. He prepares himself to read a certain speech in a certain way, but his temperament puts the ring of sincerity into that certain way. In a measure the true actor does feel the emotion of the scene, but the method by which he conveys that emotion to the audience is the result of study.

The method of expression as practiced by the actor is also that of the musician. It is easiest to perceive the resemblance when the case is that of a singer, for here the musician uses all the apparatus of the actor, except speech, for which he substitutes song. Has anyone ever heard Jean de Reszke sing "Salut Demeure" in different ways on different nights? That is only a single number, you may say. Has anyone ever known him to present a Faust different from that which is familiar to us? If not, why not? Jean de Reszke has a powerful temperament. Why does it not make him play Faust with a different expression sometimes? Because the conception of Faust that the great tenor presents to us is the result of thought and study, not of spontaneous impulse. Sometimes M. de Reszke plays Faust with more intensity than at others. That is one effect of temperament, which, being an emotional thing, may be strengthened or weakened by physical conditions. But the conception of the part and the methods of expressing that conception are always the same. If they were not, there would be no conception, and hence no art.

The whole truth of the matter appears to be this, that the temperament must operate in conjunction with the intellect in the preliminary work to the extent of supplying the element of sympathetic feeling, and in the actual business of performance to the extent of infusing life into it. One writer says: "In a perfect conductor mechanical excellence must be accompanied with knowledge, feeling, appreciation, enthusiasm, poetry, and the highest qualities of the musician." It is the same with the player or the singer.

But the best hint as to the province of the temperament in the preparatory study, without which no correct conception of a composition can be formed, is to be obtained from what was said about acting. The assertion that the actor can not simulate any emotion which he is incapable of feeling applies to musical art. No player can express what he can not feel. Neither can he conceive it. When he is engaged in the study of a composition, he will fail to detect its emotional content unless that content awakens kindred emotions in his own breast.

The true interpretative musician must be able to find within his own breast all the heaven and the hell of human feeling as poured into music by the geniuses of the art. He must be able to praise God joyously with Haydn, to sing in the sunlight of flowered valleys with Mozart, to thunder like fate at the portals of human life with Beethoven, to hear in some wild lament of Tchaikowsky a vast Æolian harp of sweet heart-strings on grief-trodden steppes, to find in Wagner 'tears from the depths of some divine despair.'

But when he has found, he must absorb, assimilate, and make ready to give forth again as a part

of himself. He must take thought as to how he will do this. He must reduce the impulses of temperament to a method, for he is an artist, and there is no such thing as art without method. He must say to himself: "How can I make all this known to my hearers? And the moment he says 'How' he precludes all possibility of doing the thing without preparation, on the impulse of the moment. He may, while playing or singing, feel the music most intensely, but that feeling will not make him play or sing differently from what he has convinced himself is the right way. It will make him do it with deeper and more influential emotional force, and that is how temperament manifests itself.

REAL INDIAN MUSIC.

One of Prof. Max Müller's many interesting friends whom he is telling the world about now-days bore the name of Dvarkanath Tagore. He was a Hindu, the representative of one of the greatest and richest families of India, and he made his appearance in Paris in 1844, where Professor Müller made his acquaintance. One morning, while visiting at the Hindu's apartments, Professor Müller asked him to give a specimen of Indian music. We quote from the Professor's narrative in *Cosmopolis*: "He sang first of all what is called Indian, but is really Persian music, without any style or character. This was not what I wanted, and I asked whether he did not know some pieces of real Indian music. He smiled and turned away. 'You would not appreciate it,' he said; but, as I asked him again and again, he sat down to the pianoforte, and, after striking a few notes, began to sing. I confess I was somewhat taken aback. I could discern neither melody, nor rhythm, nor harmony in what he sang; but, when I told him so, he shook his head and said: 'You are all alike; if anything seems strange to you and does not please you at once, you turn away. When I first heard Italian music, it was no music to me at all; but I went on and on till I began to like it, or what you call understand it. It is the same with everything else. You say our religion is no religion, our poetry no poetry, our philosophy no philosophy. We try to understand whatever Europe has produced, but do not imagine that therefore we despise what India has produced. If you studied our music as we do yours, you would find that there is melody, rhythm and harmony in it, quite as much as in yours. And if you would study our poetry, our religion, and our philosophy, you would find that we are not what you call pagans or miscreants, but know as much of the Unknowable as you do, and have seen perhaps even deeper into it than you have!' He was not far wrong.

"He became quite eloquent and excited, and to pacify him I told him that I was quite aware that India possessed a science of music, founded, as far as I could see, on mathematics. I had examined some Sanskrit MSS. on music, but I confessed that I could not make head or tail of them. I once consulted Professor Wilson on the subject, who had spent many years in India and was himself a musician. But he did not encourage me. He told me that, while in India, he had been to a native teacher of music who professed to understand the old books. He had expressed himself willing to teach him, on condition that he would come to him two or three times a week. Then at the end of a year he would be able to tell him whether he was fit to learn music, whether he was an *adhiakarini*, a fit candidate, and in five years he promised him that he might master both the theory and the practice of music! That was too much for an Indian civilian who had his hands full of work, and though he learnt many things from Pundits, Prof. H. H. Wilson, then, I believe, Master of the Mint, and holding several other appointments, had to give up all idea of becoming apprentice for five years to a teacher of music. Dvarkanath Tagore was much amused, but he quite admitted that five years was the shortest time in which any man could hope to thoroughly master the intricacies of ancient Hindu music, and I too gave up in consequence all hope of ever mastering such texts as the *Sangita-ratnakara*, the *Treasury of Symphony*, and similar texts, though they have often tempted my curiosity in the library of the East Indian House."

The true endeavor of the music student or the music lover should be to stimulate and develop in himself, as far as possible, a discriminating insight into the vital principles of his art, the power to perceive the life beneath the shell, the soul within its symmetrical form; to distinguish and analyze for himself and others the different phases of emotion which it awakens: to follow the subtle train of thought or fancy which it suggests; thus making of art's temple, not a banquet hall for the indulgence of sensuous pleasure, but a sanctuary for soul elevation, for mind and heart training, a place from which he shall come forth daily nobler and wiser.

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NEW ART FOR OLD.

What is much needed at the present day are a few guiding laws by which art work may be estimated and its merits or defects be thus placed beyond the line of doubt. Independence in matters artistic has its advantages, says the *American Art Journal*, but it also has the capital defect of making criticism impossible. When a musician writes a bad symphony, he claims that his individuality is superior to law or art canons, and that what the critics complain of as faults are the particular merits upon which the vitality of his work depends. The literary workman gives loving descriptions of vice, and when protests are made, accuses the critic of being a nice man with nasty ideas, or, with offended dignity, argues that he has the same rights as the morbid anatomist, and that he describes foulness because it exists. In painting, the artist vindicates his right to represent degradation because he simply uses the disgusting as the means of showing his technical skill.

Art has increased its limits, but it has not followed the law of evolution; in place of becoming more definite and coherent, it has become more indefinite and incoherent; the land of art has been overrun by hordes of irregular soldiers and free lancers who produce chaos instead of order. The crimes committed in the name of liberty are nowhere in stronger evidence than in this same art land, and here, as elsewhere, if the license is not restricted the result can be nothing else than anarchy. Genius makes its own laws; but the misfortune is that we are living in an era wherein genius is conspicuously absent, and if respectable mediocrity is to do its best work, it should be compelled to do it under the stress of some law or laws; should at least be told what is expected of it, and should be taught the difference between coarse, unlovable ugliness and ideal beauty. The distinction is useful to remember, for, although beauty has been discarded from a large portion of our modern art and literature, it has a certain restraining influence on those who have gone in quest of it which is not without practical profit. A modern statuary, although he deals only in marble leprosy, is less dangerously infectious if he has devoted some of his time to the study of old Greek sculpture; he has done as badly as he could do, but not as badly as he might have done had he been left in modern ignorance.

Originality does not consist in escaping from form, but in the worth of ideas; a tune is no more old-fashioned now than it was in the time of Mozart, and it has been branded as obsolete simply because the inventive powers of respectable mediocrity are incapable of producing it. In an era of art-license the difficult is avoided, easy eccentricity becomes fashionable, and incapacity founds its claims for admiration on what it is unable to do. In the same way, lovers of art are taught to look for and admire, not what is done, but what is left out; are expected to admire the gutter or the manure heap because of the beauty of summer flowers and the lusciousness of autumn fruit. The large tolerance of our era has helped to crowd book-stalls and fill picture-galleries, but it has not helped to advance art or literature. Our art at its worst produces those imitations of Japanese tea-screens seen at every art exhibition, and at its best a carefully delicate and irresponsible Burne Jones History repeats itself, particularly in the direction of mediocrity, and the passing hobbies of to-day were the convictions of yesterday, but the surrender of capital art laws to individual caprice is characteristic of our days alone. A return to the old method does not necessarily mean a return to the old art, but to higher ideals and motives, to restrictions that are irksome only to the incompetent, and to a purity of taste that refuses to accept criminal statistics and maternity hospital reports as documents of art. Individualism might suffer by the change, but what was lost in vanity would be gained in art. In any case, judging by its triviality, sensuality and mysticism, any change in modern art of the fashionable kind would be a change for the better.

Frau Cosima Wagner is reported to have settled the outlines of the arrangements for the various Bayreuth festivals down to the end of the year 1901. There will be no festival this summer nor in 1900, in order that the London performances of this year and the Wagner Festival, organized by M. Lamoureux in Paris for the Exhibition, may not be interfered with. In the summer of 1899, "Die Meistersinger" will be revived at Bayreuth upon a scale of great splendor, and performances will likewise be given of "Der Ring des Nibelungen," and, of course, of "Parsifal." In the year 1901, "The Flying Dutchman" will be produced for the first time at Bayreuth. Wagner's early opera will be given in its entirety, and the scenery will be upon the most lavish scale. In that year, "Der Ring des Nibelungen" will not be performed; but "Tristan und Isolde" will be revived, and there will, of course, be several representations of "Parsifal."

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THOMAS M. HYLAND, . . . EDITOR.

SEPTEMBER, 1898.

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OPERA AS AN EDUCATIONAL FORCE.

Proposals for State aid to grand opera are finding no little favor in England. The idea is becoming familiar and popular among the musical public. The leading critics are advocating it. Fuller Maitland, in the *Nineteenth Century*, makes the following argument in an article entitled "Wanted—An Opera:"

"Some kind of grant or subvention from without is absolutely essential if opera as an institution is to do a really useful work or to take a place among national enterprises. A great many Englishmen look askance upon any suggestion of a state subsidy for theatres of any kind, partly from a remnant of the Puritanical feeling that all such places are in themselves evil, partly because they cannot dissociate the idea of theatrical art from the notion of frivolous amusement, and partly because they dread an increase in the rates. But the general principle of state or municipal aid for various things lying outside the domain of practical business life is already acknowledged in many ways, and accepted as a fact of our national existence. It would require a bold politician indeed to bring in a bill for the abolition of the grant to the National Gallery or the British Museum, yet in truth these are not more strictly educational in their intention than such institutions as the great opera-houses of the Continent. Even in theatrical matters, the idea of municipal aid is slowly but surely making advances toward realization; yet the opera, if it is to exist at all as a permanent institution for the nation at large, stands in far greater need of external help than does any non-operative theatre. There is a want of logic about a system such as that which allows grants to be made to the two principal institutions for teaching music in London, without practically recognizing the need for kindred help for the young musicians who are being turned out of these seminaries every year into a profession which is rapidly being overstocked beyond all remedy. At present, the demand for the raw material to educate in one or other of the great music-schools is a large one, and every inducement is held out to promising students, but only during their career as students. All the tedious time that must elapse before even a musician with a certainty of ultimate success can begin to make his mark on the great world of London musical life is quite unprovided for; and many are the cases of absolute penury that come to the knowledge of those who are familiar with the seamy sides of the musical profession. Some means might well be devised for hindering, rather than encouraging, the entrance into the profession of all classes of incompetent performers, and at the same time of providing help for those whose education in music is finished, and whose chances of making an income are very remote."

Several important conditions are thus pointed out by the writer:

"Unless it is founded on the widest possible basis—a basis of devotion to no particular school, but to all schools of excellence of whatever date and country—the scheme must fail, though never so kindly a fairy godmother were to come down the kitchen chimney. For a time, the dictates of fashion must be disregarded; the classical repertory must be kept steadily before the public, rather than the works which come into vogue for a year or two and are then forgotten; the language employed must be English, and the performers, as far as possible, must be chosen from among English artists. There is, of course, a danger of favoritism and a certain opening for the elements of intrigue, which have already wrecked so many hopeful schemes; but if a large enough body were elected or appointed to govern the institution, and if the impresarios and managers were paid servants of the governing body, not persons with interests of their own to serve, there is no reason why a subsidized opera-house should not be conducted on principles of absolute rectitude and honesty. The reins of government must of course be in the hands of persons who should represent not merely the business side of the scheme as a pecuniary speculation, but the various schools of thought in music. Not only these should have a voice in the control, but the claims of the many arts that are associated with opera must be fairly represented, and nothing must be omitted that can make for the maintenance of a high standard in all departments. For example, literary skill in the supervision of new librettos, or in the all-important point of providing decent translations of the words of classical foreign operas, must go hand in hand with artistic taste applied to mounting the works chosen for representation."

SPAIN'S NATIONAL AIRS.

Among the national and patriotic airs of Spain the two most popular are "La March Real" ("The Royal March") and "El Himne de Riego" ("Riego's Hymn"). "The Royal March" is an ancient composition, which has long been familiar to the ears of all Spaniards. It is struck up in Spain whenever the King passes, and is frequently played at patriotic assemblages of various kinds. "Riego's Hymn," known as the national air, is sung by the people on similar occasions. It was composed by the Spanish poet Huerto.

MAJOR AND MINOR.

Rosenthal is now in excellent health, having played in England and Italy last month. At present he is rusticating in the Tyrol, preparing for his American tour, which opens in New York City on the evening of October 26th, in Carnegie Music Hall.

It is estimated by London musicians who recently petitioned for an opera house supported by the city, that, with an annual grant of \$75,000 from the City Council, a theatre could be kept open most of the year.

Pesaro, the birthplace of Rossini and the home of the conservatory directed by Mascagni, had a row in the Town Council recently, in which two Councilmen came to blows. Mayor Venerandi stepped in between, but was knocked down, and, striking his temple against a table in his fall, was killed almost instantly.

De Kotski, whose name is known the world over by his celebrated composition, "The Awakening of the Lion," has recently returned to Europe after a prolonged tour in the East. He played in China and Siberia, the tour extending over a period of two years. He is now eighty-two years of age, yet never missed a single engagement of this long tour.

ST. LOUIS EXPOSITION FOR 1898.

ALL PREVIOUS EFFORTS SURPASSED.

Sousa and his Famous Band, and Scenic Effects of Naval Battles of the War.

The St. Louis Exposition will open this year September 14th, and close October 20th.

The hours will be from 10 a.m. to 10:30 p.m., every day, except Fair Week, when the Exposition will open at 8 a.m. and close at 10:30 p.m.

Sousa and his famous band will give four concerts daily in the Grand Coliseum. The band-stand will be erected in the center of the arena, which will be arranged as a palm garden, with rustic seats and other conveniences and attractions. There will be no extra charge in the Coliseum.

In the large Music Hall will be grand scenic effects of the naval battles of the war between the United States and Spain. On account of the great expense, a small charge will be asked.

The exhibits this year are of a character to justify the management in saying it will be equal to any in the past.

The Art Galleries will be filled with fine examples of art. The collection will have a large number of Old World pictures. It is thought that in several respects the grade of work shown this year will surpass any previous exhibitions in St. Louis. The effort has been to obtain quality more than size in the pictures. No such monster painting as "Charles the Bold at Nesle," which was shown last year, will be exhibited this fall, and, unless Mr. Kurtz has made recent arrangements for larger pictures, it is likely that there will be no canvases larger than 6 feet by 8 or 9. This feature of itself will give opportunity for a high grade of excellence, since it is generally held by connoisseurs that an artist rarely does as good work on a large canvas as on a small one.

England, France, Holland and Spain will all be represented by paintings from some of each country's leading artists. England's greatest animal painter, Mr. J. M. Swan, is to have a large picture, the subject of which is a lioness and her cubs. It is a large picture in every sense of the word, not only because of its size, but also in its treatment of the subject. Among the works from Holland there will be a scene done by Mesdag, one of the greatest of the Holland marine painters, and the commissioner of the fine arts for Holland at the World's Columbian Exposition in 1893. Another work from Holland will be from the hand of the late Anton Mauve, the famous cattle painter. Among the French paintings there will be pictures by the modern impressionists, Monet and Pissarro, together with others.

There will be one picture by Meissonier. It is not large, but shows the touch of the master hand. Frederick MacMonnies, who modeled the Columbian fountain at the World's Fair and the Bacchante and child at the Boston public library, will have four bronzes on exhibition. These works are about 28 or 30 inches high, and are of his best.

The Aquarium will be a special feature of the Exposition, and will be filled with fine specimens of fish.

Altogether, this year's Exposition will surpass all past records.

The interesting and valuable collection of Wagneriana of the late Anton Seidl is about to be transferred to the Weimer Museum, of which institution it will in future form a part.

Carl Reinecke has composed a two-act opera under the title of "Die Teufelchen auf der Himelstiefe" (the devils upon the heavenly meadows). The libretto is taken from Rudolf Baumbach's fairy tale of the same name. The opera is destined for performance by children and was tried by such at the home of the composer, where it is said to have pleased both listeners and interpreters.

A statue is about to be erected to Schumann at Zwickau, his native town.

A musical and literary entertainment was given at Marvin M. E. Church South, Twelfth and Sidney sts., on the 4th ult. The affair proved a gratifying success, special credit being due Mrs. T. F. Kaut for her good work in its behalf. Among the chief features of the programme were numbers by Mrs. Myers, Miss Vest, Mr. Knoerle, Mrs. Rolke and Miss Lina Schreiber.

Great masters of art ought not to force scholars, for they can exercise on them but a very indirect influence. Without doubt it is a profit to the latter to hear a master execute a musical work in his own style, but they will never be able to assimilate his individuality. As for the rest, they can learn it just as well from lesser professors. This, assuredly, does not prevent there being scholars who try, as much as they can, to copy their master, but who succeed only in coughing and spitting like him.—Rubinstein.



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Chicago, Ills.

48 ETUDES PROGRESSIVES.

5

A. Loeschhorn, Op. 65.

Moderato. ♩ - 100 to ♩ - 152.

In the practice of Nos. I. and II. a quiet position of the hands must be strictly observed.

Most young players are given to the fault of rocking the hands from side to side—an evil which must be overcome from the start.

Book I.

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973-12

6

Allegretto ♩ = 112 to ♩ = 80

3. *mf*

Allegretto ♩ = 112 to ♩ = 80

4. *mf*

Execution

Observe carefully the phrasing in Nos. III. and IIII. The grace note at No. III. is struck simultaneously with the bass note, its value is taken from the note following, as shown by example. Remarks to Nos. I. and II. apply to Nos. III. and IIII. likewise.

Moderato $\text{♩} = 132$ to $\text{♩} = 108$.

7

This study should be practiced with the different fingerings indicated for the right hand, each making it a distinct study. In practicing with the upper fingering, hold the hand very quiet (the same as in the practice of finger exercises). In practicing with the lower (second) fingering, hold the wrist very loose and fully as high as the knuckles, or a little higher. This fingering offers fine practice for the changing of the fingers on notes (Keys) that are repeated, and will establish an independence of the fingers that could not be obtained by any other means.

The teacher may decide whether the study should be practiced with the lower fingering immediately after it has been mastered with the upper fingering, or whether the study of a piece or two should intervene as recreation, in order to avoid confusion to the fingers and monotony to the mind of the pupil.

Allegro moderato. ♩ - 112 - ♩ - 100.

The musical score consists of six systems, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and fingerings. The first system is marked with a '6.' in the left margin. The tempo is indicated as 'Allegro moderato' with a metronome marking of 112-100. The score is written in a key signature of one sharp (F#) and a 2/4 time signature. The notation includes many slurs, ties, and specific fingering numbers (1-5) for both hands. The piece concludes with a final cadence in the sixth system.

8.

973-12

First system of a piano piece. The right hand features a melodic line with various ornaments and slurs, while the left hand provides a steady accompaniment. Fingering numbers (1-5) are clearly marked throughout.

9. *Andante con moto.* ♩ - 80 - ♩ - 100.

mf

Second system, marked with a tempo of 80-100 beats per minute and a mezzo-forte (*mf*) dynamic. The music continues with similar melodic and accompanimental patterns.

Third system of the piece, showing further development of the musical themes with consistent fingering and articulation.

p

cres.

Fourth system, beginning with a piano (*p*) dynamic and featuring a crescendo (*cres.*) marking. The melodic line shows more complex ornamentation.

f

mf

decr.

p

Fifth system, featuring dynamics of forte (*f*), mezzo-forte (*mf*), decrescendo (*decr.*), and piano (*p*). The piece concludes with a final melodic flourish.

10. *f* *p*

First system of musical notation, measures 1-6. Treble and bass staves. Treble has slurs and fingerings. Bass has slurs and fingerings. Dynamics *f* and *p* are marked.

f

Second system of musical notation, measures 7-12. Treble and bass staves. Treble has slurs and fingerings. Bass has slurs and fingerings. Dynamic *f* is marked.

p *mf*

Third system of musical notation, measures 13-18. Treble and bass staves. Treble has slurs and fingerings. Bass has slurs and fingerings. Dynamics *p* and *mf* are marked.

sf

Fourth system of musical notation, measures 19-24. Treble and bass staves. Treble has slurs and fingerings. Bass has slurs and fingerings. Dynamic *sf* is marked.

f *f*

Fifth system of musical notation, measures 25-30. Treble and bass staves. Treble has slurs and fingerings. Bass has slurs and fingerings. Dynamics *f* and *f* are marked.

Allegretto. ♩ - 120 - ♩ - 160.

13

11. *mf*

Measures 1-4 of system 11. Treble staff: 1. quarter (F#4), 2. quarter (G#4), 3. quarter (A4), 4. quarter (B4). Bass staff: 1. quarter (F#2), 2. quarter (G#2), 3. quarter (A2), 4. quarter (B2). Fingerings are indicated above and below notes.

mf

Measures 5-8 of system 12. Treble staff: 5. quarter (C5), 6. quarter (B4), 7. quarter (A4), 8. quarter (G#4). Bass staff: 5. quarter (C2), 6. quarter (B1), 7. quarter (A1), 8. quarter (G#1). Dynamics include *mf* and *f*.

Measures 9-12 of system 13. Treble staff: 9. quarter (F#4), 10. quarter (G#4), 11. quarter (A4), 12. quarter (B4). Bass staff: 9. quarter (F#2), 10. quarter (G#2), 11. quarter (A2), 12. quarter (B2). Dynamics include *mf*.

cres- - cen- do. *mf*

Measures 13-16 of system 14. Treble staff: 13. quarter (C5), 14. quarter (B4), 15. quarter (A4), 16. quarter (G#4). Bass staff: 13. quarter (C2), 14. quarter (B1), 15. quarter (A1), 16. quarter (G#1). Dynamics include *cres-*, *cen-*, *do.*, and *mf*.

mf

Measures 17-20 of system 15. Treble staff: 17. quarter (F#4), 18. quarter (G#4), 19. quarter (A4), 20. quarter (B4). Bass staff: 17. quarter (F#2), 18. quarter (G#2), 19. quarter (A2), 20. quarter (B2). Dynamics include *mf*.

mf

Measures 21-24 of system 16. Treble staff: 21. quarter (C5), 22. quarter (B4), 23. quarter (A4), 24. quarter (G#4). Bass staff: 21. quarter (C2), 22. quarter (B1), 23. quarter (A1), 24. quarter (G#1). Dynamics include *mf*.

Allegro. ♩ - 132 - ♩ - 80.

12.

Handwritten musical score for piano, measures 12-13. The piece is in 3/8 time, marked *Allegro*. The tempo is indicated as 132 beats per minute for the treble clef and 80 beats per minute for the bass clef. The music features a melody in the treble clef and a bass line in the bass clef. The melody is marked *mf* (mezzo-forte). The bass line is marked *p* (piano). The key signature is one sharp (F#).

Handwritten musical score for piano, measures 14-15. The piece is in 3/8 time, marked *Allegro*. The tempo is indicated as 132 beats per minute for the treble clef and 80 beats per minute for the bass clef. The music features a melody in the treble clef and a bass line in the bass clef. The melody is marked *mf* (mezzo-forte). The bass line is marked *p* (piano). The key signature is one sharp (F#).

Handwritten musical score for piano, measures 16-17. The piece is in 3/8 time, marked *Allegro*. The tempo is indicated as 132 beats per minute for the treble clef and 80 beats per minute for the bass clef. The music features a melody in the treble clef and a bass line in the bass clef. The melody is marked *f* (forte). The bass line is marked *p* (piano). The key signature is one sharp (F#).

Handwritten musical score for piano, measures 18-19. The piece is in 3/8 time, marked *Allegro*. The tempo is indicated as 132 beats per minute for the treble clef and 80 beats per minute for the bass clef. The music features a melody in the treble clef and a bass line in the bass clef. The melody is marked *f* (forte). The bass line is marked *p* (piano). The key signature is one sharp (F#).

Allegro moderato. ♩ - 67 - ♩ - 92.

13.

Handwritten musical score for piano, measures 20-21. The piece is in 3/8 time, marked *Allegro moderato*. The tempo is indicated as 67 beats per minute for the treble clef and 92 beats per minute for the bass clef. The music features a melody in the treble clef and a bass line in the bass clef. The melody is marked *p* (piano). The bass line is marked *p* (piano). The key signature is one sharp (F#).

Handwritten musical score for piano, measures 22-23. The piece is in 3/8 time, marked *Allegro moderato*. The tempo is indicated as 67 beats per minute for the treble clef and 92 beats per minute for the bass clef. The music features a melody in the treble clef and a bass line in the bass clef. The melody is marked *p* (piano). The bass line is marked *mf* (mezzo-forte). The key signature is one sharp (F#).

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the bass clef, and the voice part is in the treble clef. The key signature is one sharp (F#), and the time signature is 2/4. The score consists of two systems. The first system has a piano introduction in the bass clef, followed by the vocal melody. The second system continues the vocal melody and piano accompaniment. The piano part features a steady eighth-note accompaniment in the bass clef. The vocal melody is written in the treble clef and includes various musical notations such as notes, rests, and fingerings. The score is labeled with a piano (p) dynamic marking and a tempo marking of "Allegretto".

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for piano and includes fingerings and articulation marks. The melody is in the treble clef, and the accompaniment is in the bass clef. The piece is marked *p* (piano) and *mf* (mezzo-forte). The key signature has one sharp (F#), and the time signature is 2/4. The score is divided into four measures. The first measure has a treble clef and a piano (*p*) dynamic. The second measure has a treble clef and a mezzo-forte (*mf*) dynamic. The third and fourth measures have a treble clef and a mezzo-forte (*mf*) dynamic. The bass clef part is continuous across all measures. Fingerings are indicated by numbers 1-5 above or below notes. Articulation marks include slurs and accents.

14. *Tempo di Valse.* ♩ - 120 - ♩ - 66.

Musical score for "The Merry Widow" by Franz Lehár. The score is in 3/4 time, key of D major. It includes a piano introduction and the first two measures of the waltz. The score is written for piano and voice. The piano part features a melodic line in the right hand and a supporting bass line in the left hand. The voice part is a single melodic line. The score includes fingerings, breath marks, and dynamic markings such as *p* (piano) and *cres.* (crescendo). The first measure is marked with a "1." and the second measure with a "2.". The score is presented in a single system with two staves.

The image shows a page from a musical score for 'The Merry Widow' by Franz Lehár. The score is written for piano and includes various musical notations such as treble and bass staves, notes, rests, and fingerings. The piece is in 3/4 time and features a waltz section. The score is written in G major and includes a piano introduction and a waltz section. The piano introduction is marked with a piano (p) dynamic and a waltz tempo. The waltz section is marked with a waltz tempo and a piano (p) dynamic. The score includes various musical notations such as treble and bass staves, notes, rests, and fingerings. The piano introduction is marked with a piano (p) dynamic and a waltz tempo. The waltz section is marked with a waltz tempo and a piano (p) dynamic. The score includes various musical notations such as treble and bass staves, notes, rests, and fingerings.

[illegible]

16

mf

cres.

f

mf

This system contains the first staff of music, measures 16 through 22. It features a treble clef and a key signature of one sharp (F#). The music consists of a continuous eighth-note melody in the right hand, with dynamic markings of mezzo-forte (mf), crescendo (cres.), forte (f), and mezzo-forte (mf). The left hand provides a simple harmonic accompaniment with chords and single notes.

f

This system contains the second staff of music, measures 23 through 29. The melody continues with various fingerings indicated by numbers 1-5. The left hand accompaniment consists of chords and single notes, with a forte (f) dynamic marking.

♩ - 92 - ♩ - 108.

Allegro.

16

mf

This system contains the third staff of music, measures 30 through 36. It begins with a tempo marking of 'Allegro.' and a measure rest of 92 measures. The music is in 2/4 time. The right hand has a melody with eighth notes, and the left hand has a rhythmic accompaniment of eighth notes. Dynamic markings include mezzo-forte (mf).

f

1. 2.

p

This system contains the fourth staff of music, measures 37 through 43. It features a first ending (1.) and a second ending (2.). The right hand has a melody with eighth notes, and the left hand has a rhythmic accompaniment. Dynamic markings include forte (f) and piano (p).

mf

This system contains the fifth staff of music, measures 44 through 50. The right hand has a melody with eighth notes, and the left hand has a rhythmic accompaniment. A mezzo-forte (mf) dynamic marking is present.

mf

f

This system contains the sixth staff of music, measures 51 through 57. The right hand has a melody with eighth notes, and the left hand has a rhythmic accompaniment. Dynamic markings include mezzo-forte (mf) and forte (f).

CAPRICE de CONCERT.

NO II.

John W. Boone.

Vivo ♩ - 112.

The musical score is written for piano and bass. It begins with a forte (*f*) dynamic and a series of eighth-note patterns in the bass, while the piano part plays chords. The first system includes several pedal markings. The second system continues the rhythmic patterns. The third system introduces a crescendo (*cres.*) in the bass and a ritardando (*rit.*) section with specific fingerings (4, 2, 1, 5, 3, 2, 1) before returning to the original tempo (*a tempo*). The fourth system features a series of chords in the piano part. The fifth system concludes with a crescendo (*cres.*) and a final chord.

1470-7

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First system of musical notation. The treble staff contains a series of chords and single notes, with dynamic markings *f* and *p*. The bass staff features a steady eighth-note accompaniment. Pedal points are indicated by "Ped." and asterisks (*) below the staff.



Second system of musical notation. Similar to the first, it features a treble staff with chords and a bass staff with eighth-note accompaniment. Pedal points are marked with "Ped." and asterisks (*) below the staff.



Third system of musical notation. Continues the musical pattern with chords in the treble and eighth-note accompaniment in the bass. Pedal points are marked with "Ped." and asterisks (*) below the staff.



Fourth system of musical notation. The treble staff shows more complex chordal textures. The bass staff continues with eighth-note accompaniment. Pedal points are marked with "Ped." and asterisks (*) below the staff.



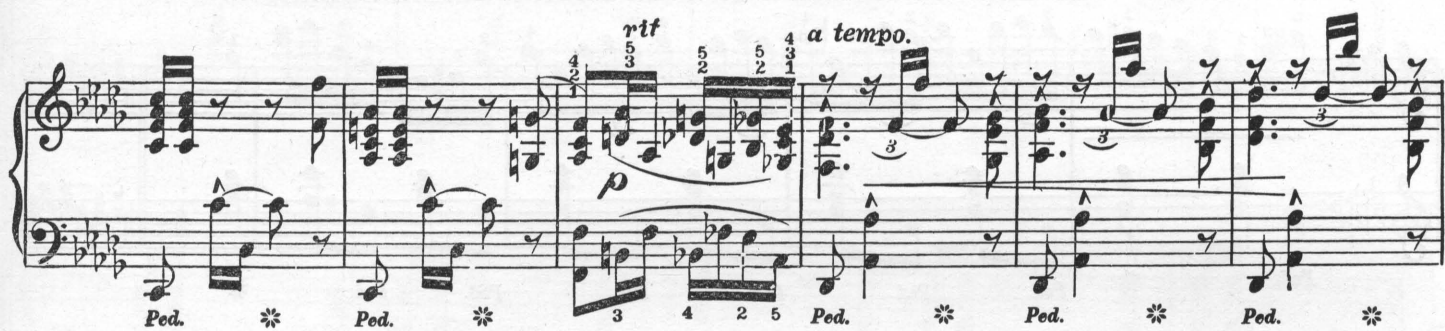
Fifth system of musical notation. The final system on the page, showing a continuation of the musical themes. Pedal points are marked with "Ped." and asterisks (*) below the staff.



First system of musical notation. The right hand plays a series of chords with eighth notes. The left hand plays a steady eighth-note accompaniment. Pedal points are marked with 'Ped.' and asterisks below the staff.



Second system of musical notation. Similar to the first system, but with a 'cres.' (crescendo) marking above the right hand staff in the fifth measure. Pedal points are marked with 'Ped.' and asterisks below the staff.



Third system of musical notation. Features a 'rit' (ritardando) marking above the right hand staff, followed by a 'a tempo.' marking. The right hand has a complex passage with fingerings (4, 2, 5, 3, 2, 1, 4, 3, 2, 1) and a 'p' (piano) dynamic. Pedal points are marked with 'Ped.' and asterisks below the staff.



Fourth system of musical notation. The right hand continues with a series of chords, each marked with a '3' (triple). The left hand continues with its eighth-note accompaniment. Pedal points are marked with 'Ped.' and asterisks below the staff.



Fifth system of musical notation. The right hand has a 'cres.' (crescendo) marking above the staff. The system ends with a 'f' (forte) dynamic. Pedal points are marked with 'Ped.' and asterisks below the staff.

8

First system of a piano piece. The right hand features a complex melodic line with many triplets and sixteenth notes, marked with fingerings 1-5. The left hand plays a steady eighth-note accompaniment. The system begins with a forte (*f*) dynamic. Pedal markings are present below the left hand staff, with an asterisk (*) indicating a specific pedal point.

f

Ped. Ped. Ped. Ped. Ped. Ped. Ped. *

8

Second system of the piano piece. The right hand continues with intricate melodic patterns. The left hand accompaniment remains consistent. A piano (*pp*) dynamic marking appears in the middle of the system. Pedal markings are shown below the left hand staff.

pp

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8

Third system of the piano piece. The right hand's melodic line is highly technical, featuring numerous triplets. The left hand accompaniment continues. Pedal markings are present below the left hand staff, with an asterisk (*) indicating a specific pedal point.

Ped. * Ped. Ped. Ped. Ped. Ped. *

8

Fourth system of the piano piece. The right hand part is written in a higher register, featuring a series of sixteenth-note runs. The left hand accompaniment continues. The system begins with a forte (*f*) dynamic.

f

8

Fifth system of the piano piece. The right hand part continues with sixteenth-note runs. The left hand accompaniment continues. The system begins with a forte (*f*) dynamic.

f

8-7

f

Ped. Ped. Ped. Ped. Ped. Ped. Ped. *

8-

pp

Ped. Ped. Ped. Ped. * Ped. Ped. Ped. Ped. Ped. Ped.

8-

Ped. * Ped. Ped. Ped. Ped. Ped. Ped. *

p

Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. *

cres.

rit.

Ped. * Ped. * Ped. * Ped. *

3 4 2 5

a tempo.

The musical score consists of six systems of staves. Each system typically has a treble and bass staff. The notation includes various note values, rests, and dynamic markings. The first system is marked *a tempo.* and includes the instruction *Ped.* (pedal) and an asterisk. The second system also includes *Ped.* and an asterisk. The third system includes *cres.* (crescendo) and *f* (forte). The fourth system includes *f* and *p* (piano) markings. The fifth system includes *f* and *p* markings. The sixth system includes *f* and *p* markings. The notation is in a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The piece concludes with a final chord and a *Ped.* marking.

First system of musical notation. Treble and bass staves. Treble staff begins with a forte (*f*) dynamic. Pedal markings (*Ped.*) are present under the first and third measures. Asterisks (*) are placed between the first and second measures, and between the second and third measures.

Second system of musical notation. Treble and bass staves. Pedal markings (*Ped.*) are present under the second, fourth, and fifth measures. Asterisks (*) are placed between the first and second, second and third, third and fourth, and fourth and fifth measures. Fingering numbers 1 and 2 are visible in the treble staff of the fifth measure.

Third system of musical notation. Treble and bass staves. Pedal markings (*Ped.*) are present under the first, third, fourth, and fifth measures. Asterisks (*) are placed between the first and second, second and third, third and fourth, and fourth and fifth measures.

Fourth system of musical notation. Treble and bass staves. Pedal markings (*Ped.*) are present under the first, third, fourth, and fifth measures. Asterisks (*) are placed between the first and second, second and third, third and fourth, and fourth and fifth measures.

Fifth system of musical notation. Treble and bass staves. Treble staff begins with a crescendo (*cres.*) marking. Pedal markings (*Ped.*) are present under the first, third, fourth, and fifth measures. Asterisks (*) are placed between the first and second, second and third, third and fourth, and fourth and fifth measures. The system concludes with a fortissimo (*ff*) dynamic and an 8-measure repeat sign.

Sixth system of musical notation. Treble and bass staves. Treble staff begins with a fortissimo (*ff*) dynamic. Pedal markings (*Ped.*) are present under the first, third, fourth, and fifth measures. Asterisks (*) are placed between the first and second, second and third, third and fourth, and fourth and fifth measures. The system concludes with a fortissimo (*ff*) dynamic and an 8-measure repeat sign.

MAZURKA.

NO II.

T. L. Rickaby. Op. 5.

Allegretto. ♩ - 126.

The musical score is presented in four systems, each containing two staves (treble and bass). The key signature changes from B-flat major to B-natural major in the second measure of each system. The piece includes various musical notations such as slurs, ties, and dynamic markings (p, f, sf). Pedal points are indicated with 'Ped.' and asterisks. The score is divided into four systems, each with a key signature change from B-flat to B-natural in the second measure of the system.

dolce.

Ped. *

ritard.

a tempo.

Ped. *

Ped. * Ped. * Ped. *

SOUVENIR de VENEZIA.

TARANTELLA.

Charles Mayer.

Vivo. ♩ - 152.

The musical score is written for piano and treble clef. It consists of five systems of music. The first system begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Vivo' and the time signature is 2/4. The first system includes fingerings (3, 4, 4, 3, 4, 3, 2, 1, 4, 2, 4, 2, 3, 5, 2, 3) and dynamics (sf, p, sf, p, sf, p, sf, p, sf, p, sf, p, sf, p, sf, p). The second system includes fingerings (2, 2, 3, 4, 4, 4, 4, 2, 4, 5, 5, 5, 5, 5, 5) and dynamics (f, sf, p, f, sf, p, f, sf, p, f, sf, p, f, sf, p). The third system includes fingerings (4, 2, 4, 2, 4, 3, 4, 2, 3, 5, 2, 5, 2, 1, 1, 1, 4, 3, 2, 1, 4) and dynamics (dim., f, Ped.). The fourth system includes fingerings (5, 4, 3, 5, 4, 2, 1, 2, 4, 1, 3, 1, 3, 1, 3, 4, 2, 1, 2, 5, 1, 2, 4, 3) and dynamics (Ped., *). The fifth system includes fingerings (1, 2, 1, 4, 5, 4, 3, 4, 2, 1, 3, 1, 3, 1, 3, 4, 4, 4, 3, 4) and dynamics (Ped., *, sf, dim., Ped., *).

First system of musical notation. The treble staff contains a melodic line with various fingerings (e.g., 5 3, 4, 2 4, 2 4, 2 4, 2 4, 4, 5 3, 4, 4, 4, 4, 2, 4) and dynamic markings *mp*, *pp*, *cres.*, *- cen.*, *- do.*, and *mf*. The bass staff provides a harmonic accompaniment with notes and fingerings (e.g., 5, 5, 4).

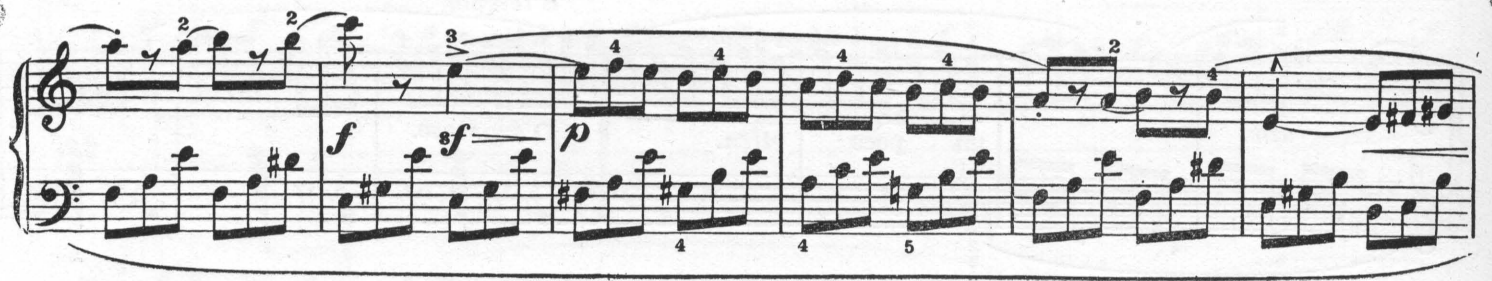
Second system of musical notation. The treble staff includes fingerings (e.g., 3, 2, 1 2, 1 3, 1 4, 2 3, 4, 1, 3 4, 2, 2 5, 6) and dynamic markings *dim.*, *un poco riten.*, and *p grazioso.*. The bass staff continues the accompaniment with notes and fingerings (e.g., 5, 4, 2 3, 5).

Third system of musical notation. The treble staff features fingerings (e.g., 2 1 3, 1, 4, 3, 1, 4 2 5, 3, 4, 2 3, 1, 5 3 4) and dynamic markings *cres.* and *dim.*. The bass staff includes notes and fingerings (e.g., 1, 2, 3, 5).

Fourth system of musical notation. The treble staff has fingerings (e.g., 2 2 5, 5, 2 1 3, 1, 3 1, 3 5, 2 4, 2 1 3, 1 4 2 3, 4, 1) and dynamic markings *poco cres.* and *dim.*. The bass staff includes notes and fingerings (e.g., 1, 2, 3, 4).

Fifth system of musical notation. The treble staff contains fingerings (e.g., 3 4 2 5, 3, 2 2 5, 5, 2 1 3, 1, 4 3, 1, 5 4) and dynamic markings *dim.*. The bass staff includes notes and fingerings (e.g., 1, 2, 3).

Sixth system of musical notation. The treble staff has fingerings (e.g., 4 2 5, 3 4, 2 3 1, 2 2 5, 5, 2 1 3, 1, 4 3 1, 3 5, 2 4, 3) and dynamic markings *f*. The bass staff includes notes and fingerings (e.g., 5 3 4 2 3, 1 2 1, 1, 2, 3, 4, 5).



First system of musical notation, measures 1-8. The key signature has one flat (B-flat). The music features a melody in the right hand with various ornaments and a bass line with fingerings (2, 4, 2, 4, 2, 4, 2, 4). A *cres.* (crescendo) marking is present in measure 2.

Second system of musical notation, measures 9-16. The music continues with a melody in the right hand and a bass line. Dynamic markings include *ff* (fortissimo) in measure 10 and *f* (forte) in measures 12 and 14.

Third system of musical notation, measures 17-24. The music continues with a melody in the right hand and a bass line. Dynamic markings include *sf* (sforzando) in measures 17, 19, 21, and 23. Pedal points are indicated by "Ped." and an asterisk (*) in measures 17, 19, 21, and 23.

Fourth system of musical notation, measures 25-32. The music continues with a melody in the right hand and a bass line. Dynamic markings include *f* (forte) in measure 25 and *p* (piano) in measure 27. Pedal points are indicated by "Ped." and an asterisk (*) in measures 25 and 27. The word *simili.* (simile) appears in measure 32.

Fifth system of musical notation, measures 33-40. The music continues with a melody in the right hand and a bass line. Dynamic markings include *f* (forte) in measure 33, *sf* (sforzando) in measure 35, and *p* (piano) in measure 37.

Sixth system of musical notation, measures 41-48. The music continues with a melody in the right hand and a bass line. Dynamic markings include *f* (forte) in measure 41.

7

Ped. *

Ped. *

sf *dim.* *p* *pp* *cres.*

Ped. *

cen - do *mf* *dim.* *un poco riten.*

a tempo. *p* *gracioso.* *cres.* *dim.*

poco cres. *dim.* *sf*

First system of musical notation. Treble and bass staves. Treble staff has a slur over measures 1-4, then a slur over measures 5-8. Bass staff has a slur over measures 1-4, then a slur over measures 5-8. Dynamics: *p* at the start, *f* at the end.

Second system of musical notation. Treble and bass staves. Treble staff has a slur over measures 1-4, then a slur over measures 5-8. Bass staff has a slur over measures 1-4, then a slur over measures 5-8. Dynamics: *p* at the start, *dim.* in measure 6, *f* and *risoluto* in measure 8.

Third system of musical notation. Treble and bass staves. Treble staff has a slur over measures 1-4, then a slur over measures 5-8. Bass staff has a slur over measures 1-4, then a slur over measures 5-8. Dynamics: *pp* in measure 6, *f* in measure 8.

Fourth system of musical notation. Treble and bass staves. Treble staff has a slur over measures 1-4, then a slur over measures 5-8. Bass staff has a slur over measures 1-4, then a slur over measures 5-8. Dynamics: *pp* in measure 6.

Fifth system of musical notation. Treble and bass staves. Treble staff has a slur over measures 1-4, then a slur over measures 5-8. Bass staff has a slur over measures 1-4, then a slur over measures 5-8. Dynamics: *cres.* in measure 6, *f* in measure 8. Pedal marks: *Ped.* with an asterisk in measures 2 and 5.

Sixth system of musical notation. Treble and bass staves. Treble staff has a slur over measures 1-4, then a slur over measures 5-8. Bass staff has a slur over measures 1-4, then a slur over measures 5-8. Dynamics: *ff* in measure 6, *ff* in measure 8. Pedal mark: *Ped.* in measure 2. Asterisk mark: * in measure 5.

MISTRESS PRUE.

Words by F. E. Weatherly.

Music by F. L. Molloy.

Moderato. ♩ - 152.

Piano introduction in C major, 2/4 time. The melody is in the right hand, starting with a quarter rest followed by a series of eighth and sixteenth notes. The left hand provides a steady accompaniment of eighth notes. The piece ends with a final chord and a fermata. Pedal markings are present at the beginning and end.

First system of the song. The vocal line is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: 1. I'm in love, sweet Mis-tress Prue, Scoth, I can't con - ceal it, My poor heart is 2. When I see you, fine and neat, In the church on Sun - day, You are far too

Second system of the song. The vocal line is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: 1. broke in two, On - ly..... you can heal it, You've a farm with stacks and mows, 2. grand and sweet, And I long for Mon - day, Mon - day when you're not so grand,

Third system of the song. The vocal line is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: 1. A - cres three times twen - ty,..... Sheep and horses..... duck and cows, Men and maid - en 2. When I some - times touch your hand As I count the eggs with you, With you sweet Mis - tress

1. plen - ty. My poor heart is broke in two, All for love, for love of you.
 2. Prue..... My poor heart is broke in two, All for love, for love of you.

Ped. * *Ped.* *

3. Fare you well, sweet Mistress Prue, You'll be married one day, 'Tis in vain to dream of you,

3. Counting eggs on Mon - day. All the week you'll be too grand, I shall nev - er

3. touch your hand. No more count the eggs with you, With you, sweet Mis.tress Prue.

Piu lento al fine.

3. My poor heart is broke in two, All for love, for..... love of you.

ritard. *f*

1129 - 2

Ped. *

THE MERRY GO ROUND.

3

Notes and Chords marked with an arrow, ↘ must be struck with the wrist.

Carl Sidus Op. 202.

Vivace. ♩ = 112.

The piano score for 'The Merry Go Round' is written for a single piano. It begins with a treble and bass staff. The first system starts with a mezzo-forte (mf) dynamic. The second system introduces a piano (p) dynamic. The third system features a mezzo-forte (mf) dynamic. The fourth system continues with a mezzo-forte (mf) dynamic. The fifth system returns to a piano (p) dynamic. The sixth system concludes with a mezzo-forte (mf) dynamic. The score includes various musical notations such as trills, slurs, and fingerings. Arrows indicate notes and chords to be struck with the wrist.

1105-3

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TRIO. 4

mp

1105 - 3

First system of musical notation. Treble and bass staves. Treble staff features complex melodic lines with many slurs and fingerings (e.g., 3 5 3 1 3 3 1 2, 5 2 1 3 2, 5 3 1 4 3, 5 2 1 3 2, 3 5 3 1 3 5 3 1, 5 2 1 3 2, 3 1 2 3 4 5 4 3 2 1 2). Bass staff features simpler accompaniment with fingerings (e.g., 5 1 3 5 1 2, 5 1, 5 1 2, 5 1 3, 5 1 3 5 2, 5 1 3, 5 1 2 5 1 2, 5 1 3). Dynamics include *f* and *p*.

Second system of musical notation. Treble and bass staves. Treble staff continues with complex melodic lines and fingerings (e.g., 3 5 3 1 3 3 1 2, 5 2 1 3 2, 5 3 1 4 3, 5 2 1 3 2, 3 5 3 1 3 5 3 1, 5 2 1 3 2, 3 2 1 2, 3 1 2 3, 4 1 2 3 4). Bass staff continues with accompaniment and fingerings (e.g., 5 1 3 5 1 2, 5 1 3, 5 1 2, 5 1 3, 5 1 3 5 2, 5 1 3 5 3, 5 1 3 5 3, 5 1 2 5 1 3, 5 1 2). Dynamics include *f* and *p*.

Third system of musical notation. Treble and bass staves. Treble staff features complex melodic lines with many slurs and fingerings (e.g., 1 3 4 2, 1 3 4 3 2 1 4 3 2 1, 2 3 1 2 3, 1 3 4, 5 3, 3 2 3 4 5, 1 3 4 2, 1 3 4 3 2 1 4 3 2 1, 3 2 3, 1 2 3 5 3). Bass staff features complex accompaniment with many slurs and fingerings (e.g., 1 3 5, 1 2 5, 1 3 5, 1 2 5, 1 3 5, 1 2 5, 1 3 5, 1 2 5, 1 3 5, 1 2 5, 1 2). Dynamics include *mf*.

Fourth system of musical notation. Treble and bass staves. Treble staff continues with complex melodic lines and fingerings (e.g., 1 3 4 2, 1 3 4 3 2 1 4 3 2 1, 2 3 1 2 3, 1 3 4, 5 3, 3 2 3 4 5, 1 3 4 2, 1 3 4 3 2 1 4 3 2 1, 3 2 1 2, 3 4 1 2). Bass staff continues with complex accompaniment and fingerings (e.g., 1 3 5, 1 2 5, 1 3 5, 1 2 5, 1 3 5, 1 2 5, 1 3 5, 1 2 5, 1 3 5, 1 2 5, 1 2). Dynamics include *mf*.

Fifth system of musical notation. Treble and bass staves. Treble staff features complex melodic lines with many slurs and fingerings (e.g., 3 5 3 1 3 3 1 2, 5 2 1 3 2, 5 3 1 4, 5 2 1 3 2, 3 5 3 1 3 5 3 1, 5 2 1 3 2, 3 1 2 3 4 5 4 3 2 1 2, 3 2 1 2, 2 1 3 2 1). Bass staff features simpler accompaniment with fingerings (e.g., 5 1 3 5 1 2, 5 1 3, 5 1 2, 5 1 3, 5 1 3 5 2, 5 1 3, 5 1 2 5 1 2, 5 1 3). Dynamics include *p* and *f*.

Sixth system of musical notation. Treble and bass staves. Treble staff continues with complex melodic lines and fingerings (e.g., 3 5 3 1 3 3 1 2, 5 2 1 3 2, 5 3 1 4, 5 2 1 3 2, 3 5 3 1 3 5 3 1, 5 2 1 3 2, 3 2 1 2, 3 1 2 3, 4 1 2 3 4). Bass staff continues with accompaniment and fingerings (e.g., 5 1 3 5 1 2, 5 1 3, 5 1 2, 5 1 3, 5 1 3 5 2, 5 1 3, 5 1 3 5 3, 5 1 2). Dynamics include *f* and *p*.

OFFERING PRIZES.

The question has recently arisen as to whether art can be benefitted by the offering of large prizes for the best poem, musical composition or picture on some particular subject. One distinguished English writer recently said on this subject:

"While the employment of all legitimate means towards the furtherance of art is to be commended, it is a question whether the giving of prizes can be considered such a legitimate means. Money is not the end of art, nor should it be its chief aim; and the offering of large cash prizes excites unnatural cupidity, causes the artist to attempt in too short a space of time or before he has reached his full development that which he should have attempted several years later, and to which he should have given two or three times the work which the limits of a competition allow."

This subject is one which is particularly interesting at this moment, says *Musical Age*, when from all over the world we hear of large prizes being offered for various kinds of musical compositions.

We have in mind several of these prizes, which in the aggregate amount to many thousand dollars.

It is all very well and very easy to give reasons why a financial incentive is an unwise one; and it is as easy to call attention to the fact that an artist's aspirations—the things which he desires most—are apt to be directly connected with opportunities for his improvement in his art which money alone can obtain. But, after all, who can make rules in such a matter? As Frederick Harrison said in his recent essay on style: "It is quite impossible for anyone to talk with any certainty of being able to help anyone else on the subject of style."

Surely if one cannot lay down a formula or two on a subject about which so much has been written and on which so many great men have thought, one cannot reach any conclusion that is worthy the name on a subject in which individuality plays so large a part.

We think that anything which will give hope to a struggling artist, which will make him feel that he has a real chance to make his success unhindered by the timidity of publishers, or the mediocrity of some of our so-called great editors, must be a good thing. So we would advise our rich friends who have money, but have no particular use for it, to give it all away in prizes for the advantage of worthy artists. But if they care for art, let them be advised in the matter of the judges in such competitions. Do not offer the poor artist bread in the shape of a prize, and then give him a stone in the person of an unwise judge. Come, let us have moderation in all things, and more particularly in the things pertaining to music. If there were fewer emotional maniacs, that is, fewer people who are insane in emotional matters, we would have clearer visions, and we would all appreciate that all art, whether that of the realist or the idealist, is to tell of things as they are for the God who makes and controls those things.

MUSIC IN MANILA.

We learn from Wallace Cumming's article on Manila life in the *August Century* that to a lover of music Manila is a charming place. The natives have wonderful musical talent, and there were numerous bands. Those of the three regiments stationed there were remarkably good; and four afternoons each week they played in turn on the "Luneta," a sort of plaza on the shores of the bay, just outside the old walls. I recall vividly the open-air concert, by three hundred instruments, given in honor of Prince Oscar of Sweden. The glorious full moon of the tropics, far brighter than in more northern lands, shining on the quiet waters of the bay, the innumerable lights, the brilliantly dressed crowd, and the thrilling music of the mighty bands, softened in volume on the great plain, combined to make it an occasion to be long remembered. The "Battle of Castelejos," which they played, was inspiring, and the effect was heightened by the repetition of the trumpet-calls by soldiers who were stationed at intervals far off upon the plains, while the guns on the city walls added a touch of reality.

During the height of the rainy season, from about the middle of June to the middle of September, all outdoor pursuits are suspended.

A Monument to Johannes Brahms is to be erected in Vienna; where the composer's active years were spent, and where he now lies buried between the graves of Beethoven and Schubert. The original promoters of the enterprise found ready sympathizers outside of Austria. An appeal for subscriptions which had just been issued in England bears the signatures of Lord Herschell, Mr. A. J. Balfour, Sir Henry Irving, Sir Walter Parratt, Sir C. H. Parry, Sir Edward Poynter, Sir George Grove, Mr. Alma Tadema, Dr. Stanford, Mr. Henschel, Canon Wilberforce and others.

ANGLO-SAXON MUSIC.

For the laity the crowth, harp and pipe were the favorite musical instruments. The tabor was used at Anglo-saxon entertainments, but it was not so popular as these three. Drums were occasionally used to heighten the effect, but they, also, do not seem to have been in high favor. While the pipe was a favorite instrument among the lower classes, such as bear dancers and exhibitors of dancing dogs, the harp, on the other hand, was the instrument of the nobility; all noble children were taught to play on the harp. Thus the King of Westnesse commends the harp for the education of his son: "Teach him of the harp and of song; teach him to tug 'o the harp with his nails sharp." Most famous knights of King Arthur were taught "harping." And we know that Alfred the Great put his knowledge of the harp to other than musical purposes. It is also worth noting that St. Aldehelm and St. Dunstan were renowned as harpers. In fact, a gentleman of Anglo-Saxon days was supposed to be able to play the harp as a matter of course, just as an American or English girl is supposed to play the piano.

A few specimens of very early Anglo-Saxon music remain, says an *Exchange*; as, for example, the music to the "Praise of Virginity," and to other poems by St. Aldehelm; but we cannot interpret their peculiar notation—it is decidedly imperfect and misleading. F was represented by a red line and C by a yellow line, and singing marks or names were written between these lines, but the time is quite indefinite. As to harmony, considerable progress must have been made, since the nation used the harp and organ, and this implies some knowledge of concordant sounds.

It is claimed that the Anglo-Saxons' secular music was plaintive. Doubtless this was the case, for melancholy played a considerable part in their moods. The philosophy of Schopenhauer has a natural basis in the Teutonic nature; and among other rich deposits this possesses a strong vein of pessimism. It must have found expression in Saxon poetry.

AN AMERICAN MUSICIAN.

The popularity of Sousa and his standing as a composer is a constant theme of comment in musical and literary circles. His evolution, so to speak, from an orchestra player at \$15 a week to bandmaster of the Marine Band at \$1800 a year, and from that to his present position as composer and bandmaster, with an income of over \$50,000 a year, is certainly a remarkable achievement, and is not based upon "accident," as a writer put it some time ago.

There is nothing "accidental" leading up to success in all of Sousa's career. By hard and incessant study, by cultivating and expanding his talents and natural gifts, and through devotion to a purpose, determination and undeviating application of energies, Sousa has carved out for himself the most brilliant career of any young man of his years in America, unaided and alone. His music is more often played, is more universally known, and more demanded by the peoples of the two hemispheres than that of any composer, living or dead. There is no "accident" in these achievements.

Sousa is not by any means a "one-sided" man, which is the "weakness" of many musicians. Ask him about the literature of the day, the last and the best books, he'll tell you readily about them. Ask him about the music of the hour, or past days, or past decades. Suggest the national crises of the times, you'll find him ready enough. Call up the poets, you'll find him familiar with them also. And if not satisfied then, go into history. If there is any little thing you omit, he will prompt you. If you should still be curious, ask him if he has ever indulged in belles-lettres. He might turn to the magazines and show you some rare articles over the signature of John Philip Sousa.

SILENT MUSIC.

There is one species of music which ought not to be forgotten. It is perhaps the most extraordinary kind of music in the world. I refer to the silent concerts of the Japanese. These performances are given during certain Shinto festivals. It is thought that were the sound to fall on unworthy ears the sanctity of the occasion would be profaned. Although, therefore, both stringed and wind instruments are used, and all the motions of playing are executed, no strains are emitted. This is done by no means as a joke. It may be regarded as an instance of the esoteric secrecy in which the hereditary musicians of Japan endeavor to shroud from imitators their knowledge of a divine art. Viewed in this light, the idea is poetical. Longfellow must have been imbued with a similar feeling when he wrote: "Peace seemed to reign upon earth; and the restless heart of the ocean was for a moment consoled. All sounds were in Harmony blended."

TRUE EXPRESSION.

Expression develops with experience in life. Specifically, in playing or in singing, expression "must be the result of right feeling, noble and elevating thoughts, intelligent conceptions of what the music means—all this crowned with a becoming humility. In other words, true expression can come only from within." This dictum is by no means new, but the *London Nonconformist Journal* for June presents some helpful thoughts in connection with it. To quote:

"Nothing can be so conducive to a cultivation of the higher emotions as the contemplation and study of beauty in all its forms. Chief of all agents for cultivating and developing taste is music. If orchestral and choral concerts are within reach, students must on no account miss hearing them. In remote country places, where recitals cannot be had, the teacher must play and play often the most expressive music he can—music suggesting nobility, sweetness, contentment, happiness, grief, joy, etc. Symphonies and large orchestral works may be studied as piano duets, and the pupil must notice the entry of the different instruments. The full score must be used in such practice, however. Besides this, the teacher must again set the pupils' powers of imagination to work by describing other sublime forms of music; for instance, that of the massive cathedral with its wonderful pillars and arches and 'dim, religious light,' and so describe it that the pupil may in his heart hear the 'organ blow to the sweet-toned choir below,' not forgetting to mention the many historical and musical associations of the grand cathedrals. The music of a military band is often charming under certain circumstances; for instance, if it can be heard as one floats down a stream with the high-wooded banks topped with a castle, or cathedral, or palace. The music of a full chime of bells at evening has a peculiar charm of its own. Many other things will naturally suggest themselves to the progressive and educated teacher. In fact, nothing must be left undone to stimulate the imagination and stir the emotional nature of those studying with any sincerity of aim; and as they grow gradually to see beauty in everything, in art and in nature, their whole being will glow with genuine lofty feeling, high aspirations, ambition and noble resolve. Until this condition is reached, expressive (and, incidentally, impressive) playing need not be expected."

WHEN ONLY MEN PLAYED.

"Two hundred years ago no one thought of a girl playing the piano. Only men played."

Of course, strictly speaking, two hundred years ago neither girls nor men played the piano as we today understand it, says an *exchange*, for the instrument had not yet completed its evolution from the virginal and clavichord to the creation of Cristofori. Nor had the piano arrived at anything like its present-day dignity and splendor one hundred years ago. It is within a month that America's oldest piano industry celebrated its seventy-fifth anniversary, and back of its beginning there had been little pianoforte progress even in the old world.

So that it is not strange that the girls of two centuries back did not play the piano. It was all that the men could do, and not very well, either. But if the men began it, the facility with which the girls have of late years fallen into the habit more than makes up for their early day lack of enthusiasm. Besides, two hundred years ago the ladies did not take part in any of life's activities as they do today. Even the stage had not long been graced by the presence of the ladies in prominent dramatic parts, and the men monopolized every opportunity of promotion and public popularity.

But music largely belongs to the girls, and they were not long in taking possession of the piano when it reached the point of practicability, and permitted of sentiment, delicacy and feeling, rather than an exposition of strength and muscular agility. Even to-day we have with us some of the prejudice which surrounded the ladies in public life in the long ago.

To return again to the item about the piano players of two hundred years ago, we will wager that there was not so much good music then—we mean in proportion to population or number of players—as there is now. We mean by this that when all piano players were men there was a very poor average of piano music. For, as a rule, the girls play the best. The men who dazzle the world are phenomenal. They have generally the feminine sentiment and fineness of feeling, backed and made vigorous by the masculine strength and will. But, among the average piano players, the girls are the best interpreters of the popular music.

Miss Lulu Kunkel, the St. Louis girl who recently won first prize in the graduating class at the Royal Conservatory of Music, in Brussels, Belgium, was the only American in a class of forty pupils gathered from all over the world.

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Verdi has gone for a holiday to the Baths of Montecatini. The veteran composer is said to be in excellent health.

Madam Cosima Wagner, on leaving London, went on a visit to Humperdinck, at Boppard, on the Rhine.

Lady Halle, better known under the former name of Norman Neruda, the well-known English violinist, is coming to the United States next autumn on a professional tournee.

Signor Mancinelli has contributed to the "Æolian Quarterly," an article descriptive of his opera "Ero et Leandro." He entirely disclaims the suggestion that he had been influenced at all by Wagner, and he declares—"In composing the music I determined to follow the lines laid down by Verdi, especially in his last two operas, 'Otello' and 'Falstaff,' and I believe that all my countrymen will benefit and advance national art by following in those footsteps."

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Mme. Teresina Tua is on her homeward journey to Italy from an extensive concert tour which has covered Siberia and nearly all the cities of Northern and Central Russia. Her husband, who is quite a pianist, was a member of the concert party which popularized in that part of the world the modern Italian composers.

The London County Council is considering a petition in favor of a municipal opera-house, to be supported by local taxation. The object is to establish a permanent opera house where music will be taught to the masses and encouragement offered to young artists whose ambition tends in the direction of grand opera. The petition is signed by the Duke of Westminster, Earl Spencer, Mr. Chamberlain, Mr. Asquith, Mr. John Morley, Sir. John Gorst, Lord Charles Beresford, Lord Justice Chitty, and the Attorney-General. The petition is also signed by Sir Henry Irving, Mme. Mary Anderson de Navarro, Sir Arthur Sullivan, Sir John Stainer, Sir Squire Bancroft, Mr. Pinero, Mr. Burnand, Sir W. B. Richmond, Mr. Sargent, Mr. Watts, Mr. Onslow Ford, Sir Walter Besant, Mr. J. M. Barrie, Sir Martin Conway, Mr. George Meredith, Dr. Conan Doyle, and Mr. Frederic Harrison. The matter is being taken seriously by the London Council, and the press has also given the movement the benefit of its influence.

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THE CHANGES OF TIME.

Time, which has been sadly blamed for many things; which has been railed at by the fierce wielders of the amateur poet's pencil as the brutal destroyer of beauty and youth, the monster that with an insatiable appetite, like the raving lion, devours apace, consuming all in its capacious maw—Time, the much-abused, has merits, notwithstanding the railings of the sentimental.

Life were intolerable now to most under the conditions existent in the period within the memory of our grandfathers, and to go back to the conditions of two thousand years ago were death itself to many. True, there was luxury in those days—luxury in many places to which the indulgences of the most luxury-loving of modern Sybarites would seem but the plebeian necessities of life; beds of rose leaves, in literal fact, may have been the lot of a Roman emperor; his progress may have caused the awe of thousands in its magnificence and splendor, but he couldn't travel across the continent with the tireless servant, Steam, and there are numerous other things he couldn't do.

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A Critical dissertation which dwells only on the defects of the composition it discusses, is itself open to criticism; it should discover and bring out, also, its redeeming features. An absence of defects does not make a work of art, but an absence of beauty condemns it.—*Franz Liszt*.

Miss Sybil Sanderson, who recently married Antonio Terry, and was reported last March as having developed an insidious form of paralysis of the lower limbs, and who it was feared at the time would never be able to appear on the stage again, is back in Paris now in so much better health that it is likely she will have entirely recovered by next year.

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A French painter, Moreau, has bequeathed to the Academy of Fine Arts the sum of \$20,000, for the establishment of a triennial prize for the best work in music, painting, sculpture, architecture, and copper engraving.

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